

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 88

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: **RICHARD AXEN TREASTER**

DATE AND PLACE OF BIRTH: **7/14/32 - LORAIN, O**

PRIMARY MEDIA **WATERCOLOR & TEMPERA**

ART TRAINING - Schools, Scholarships, etc.:

SEE BIO

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

"

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

"

AWARDS:

"

PRESENT POSITION:

ARTIST - SELF EMPLOYED

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

RICHARD TREASTER

1228 Virginia Avenue
Lakewood, Ohio 44107
(216) 221-6274

BIOGRAPHY OF RICHARD TREASTER

Richard Treaster was born July 14, 1932 in Lorain, Ohio. After completing high school he served four years in the United States Air Force. He is a graduate of the Cleveland Institute of Art, receiving his BFA in 1961. From 1966 to 1980 he was an associate professor of painting on the faculty of the Cleveland Institute of Art. From 1978 to 1981 he was an adjunct professor on the faculty of Ursuline College.

EDUCATION

Graduate, Lorain High School, Lorain, Ohio 1951

Graduate, Cleveland Institute of Art 1961

B.F.A. - Painting Major

Leave of absence from Cleveland Institute of Art, September, 1975 to January, 1976 for research on the life and work of Thomas Eakins. Research done in Boston; Yale University, Andover, Massachusetts; New York City; Philadelphia, Pennsylvania; Cincinnati, Cleveland, Columbus, Youngstown; Wilmington, Delaware; St. Louis, Missouri; Pittsburgh, Pennsylvania; Washington, D.C.; Toledo, Ohio.

This private research uncovered two unknown letters concerning the portrait of "Archbishop Elder" now owned by the Cincinnati Museum of Art. Copies of the letters are now in the possession of the Pennsylvania Academy of Fine Arts.

PERMANENT COLLECTIONS

MUSEUMS

Butler Institute of American Art, Youngstown, Ohio

Canton Art Institute, Canton, Ohio

Cleveland Museum of Art, Cleveland, Ohio

Massillon Museum, Massillon, Ohio

National Academy of Design, New York

School of Fine Arts, Willoughby, Ohio

Southern Alleghenies Museum of Art, Loretto, Pennsylvania

COLLEGES AND UNIVERSITIES

Lehigh University, Bethlehem, Pennsylvania

Marietta College, Marietta, Ohio

Miami University, Oxford, Ohio

Murray State University, Murray, Kentucky

Ursuline College, Pepper Pike, Ohio

Wittenberg University, Springfield, Ohio

CORPORATIONS

American Greeting Card Corporation, Cleveland, Ohio

Central National Bank, Cleveland, Ohio

Cincinnati Club, Cincinnati, Ohio

First National Bank, Mansfield, Ohio

Ford Motor Company, Dearborn, Michigan

Eaton Corporation, Cleveland, Ohio

Owens Illinois, Toledo, Ohio

Proctor and Gamble, Cincinnati, Ohio

ONE-MAN EXHIBITIONS

- 1964 Circle Gallery, Cleveland, Ohio
- 1965 Bonfoey Company, Cleveland, Ohio
- 1966 Bonfoey Company, Cleveland, Ohio
- 1966 Roby Gallery, Columbus, Ohio
- 1966 Twinsburg Library Show, Twinsburg, Ohio
- 1967 Lehigh University, Bethlehem, Pennsylvania
- 1968 Bonfoey Company Gallery, Cleveland, Ohio
- 1969 A. B. Closson Company Gallery, Cincinnati, Ohio
- 1969 Grover M. Hermann Fine Arts Center, Marietta College
- 1969 The Garden Center of Greater Cleveland
- 1969 Sandusky Cultural Center, Sandusky, Ohio
- 1970 Cleveland Institute of Art, Cleveland, Ohio
- 1970 Oglebay Institute, Wheeling, West Virginia
- 1970 The Canton Art Institute, Canton, Ohio
- 1970 Welna Gallery, Chicago, Illinois
- 1971 A. B. Closson Company Gallery, Cincinnati, Ohio
- 1972 Mansfield Fine Arts Center, Mansfield, Ohio
- 1972 Bonfoey Company, Cleveland, Ohio
- 1973 The Governor's Mansion, Columbus, Ohio
Ohio Council of Fine Arts, Sponsor
- 1974 Heidelberg College, Tiffin, Ohio
- 1974 A. B. Closson Company Gallery, Cincinnati, Ohio
- 1974 Willoughby School of Fine Arts, Willoughby, Ohio

One Man Exhibitions - Continued

- 1976 The Ashtabula Fine Arts Center, Ashtabula, Ohio
- 1976 The Bonfoey Company, Cleveland, Ohio
- 1977 Southern Allegheny Museum of Art, Loretto, Pennsylvania
- 1977 Charlestown Museum of Art, Charlestown, West Virginia
- 1977 A. B. Closson Company Gallery, Cincinnati, Ohio
- 1978 Beck Center for the Cultural Arts, Lakewood, Ohio
- 1979 Canton Art Institute, Canton, Ohio
- 1979 Dayton University, Dayton, Ohio
- 1979 A. B. Closson Gallery, Cincinnati, Ohio
- 1980 Lyman Allyn Museum, New London, Connecticut
- 1981 Ursuline College, Pepper Pike, Ohio
- 1981 Yellowstone Arts Center, Billings, Montana
- 1982 Leslie Levy Gallery, Scottsdale, Arizona
- 1983 The Harmon Meek Gallery, Naples, Florida
- 1983 MANSFIELD FINE ART CTR. MANSFIELD, O.**
- 1983 THE BECK CTR. LAKEWOOD, O.**
- 1983 IMAGES GALLERY, TOLEDO, O.**

GROUP EXHIBITIONS

- 1957 Cleveland Museum of Art
Annual May Show
also 1961, 1962, 1964, 1965, 1966, 1967,
1968, 1969, 1972, 1974, 1975, 1976, **1983**
- Cleveland Museum of Art Traveling Exhibition
also 1963, 1964, 1965, 1966, 1967
- Cleveland Museum of Art 1968
"50th Anniversary May Show Retrospective"
- Cleveland Museum of Art 1965
Invitational Exhibition
- Cleveland Museum of Art "The Year in Review 1975"
- 1962 Watercolor, USA. Springfield, Missouri
also 1965, 1966, 1967, 1969, 1971, 1972, 1974, 1979
- 1963 Butler Institute of American Art
Mid-Year Exhibition
also 1964, 1965, 1966, 1967, 1968, 1974, 1975, 1976
- 1963 Circle Gallery, Cleveland, Ohio
Show of Butler Mid-Year (Invitational)
- 1964 American Watercolor Society, New York City
also 1965, 1966, 1967, 1969, 1971, 1972
- 1964 Dulin Gallery, Knoxville, Tennessee
1st National Watercolor Show
- 1964 Milch Gallery, New York City
- 1964 Alabama Watercolor Society
Huntington Museum of Art, Birmingham, Alabama
also 1965
- 1965 Dulin Gallery, Knoxville, Tennessee
1st National Print and Drawing Show
- 1965 Allied Artists, New York City
- 1965 Audubon Artists, New York City
- 1965 Chataqua National Show, Chataqua, New York
also 1967
- 1966 Cleveland Institute of Art Annual Faculty Show
1966 - 1980

Group Exhibitions - Continued

- 1966 National Academy of Design, New York City
- 1966 "200 Years of American Watercolor"
Metropolitan Museum of Art, New York City
- 1966 Massillon Museum of Art, Massillon, Ohio
also 1968
- 1967 Canton Art Institute, Canton, Ohio
- 1967 Old Town International Watercolor Exhibit
San Diego, California
- 1968 Mainstreams, Marietta, Ohio
also 1969, 1970, 1971, 1972, and 1974
- 1968 "A View of Contemporary American Watercolor"
Cleveland Institute of Art, Cleveland, Ohio
- 1969 Central National Bank Exhibit
Cleveland, Ohio
- 1971 Marietta College, Marietta, Ohio
All Ohio Watercolor Show (Invitational)
- 1971 Honor Exhibit
Ohio Arts Council Invitational, Columbus, Ohio
- 1972 Hirschel and Adler Gallery, New York City
- 1972 Merideth Long Art Gallery, Houston, Texas
- 1974 Yellowstone Art Center, Billings, Montana (Invitational)
also 1975, 1976, 1977, 1979, 1980, 1981, 1982
- 1975 NOVA at Park Centre, Cleveland, Ohio
Invitational Painting Show
- 1976 "Inaugural Exhibition of the Permanent Collection"
The Southern Alleghenies Museum of Art, Loretto, Pennsylvania
- 1976 Willoughby School of Fine Art
"Four Artists Draw People" (Invitational)
- 1976 Ohio Invitational at Blossom Music Center
Directed by Kent State University
- 1977 "First Painting Invitational Exhibition"
Southern Alleghenies Museum of Art, Loretto, Pennsylvania
- 1978 McCaughen and Burr, Inc., St. Louis, Missouri

Group Exhibitions - Continued

- 1978 Munson Gallery, New Haven, Connecticut
- 1978 Ellsworth Gallery National Exhibition
Simsbury, Connecticut
- 1978 American Embassy, Vienna, Austria
- 1979 Mid-American Art Exhibition
Owensboro Museum of Fine Arts, Owensboro, Kentucky
- 1979 Georgia Watercolor Society, 1st National
Atlanta, Georgia
- 1979 Exhibition 280, Huntington Museum
Huntington, West Virginia
- 1979 Springfield Art League National Exhibit
George Walter Vincent Smith Art Museum
Springfield, Massachusetts
- 1979 B. R. Kornblatt Gallery, Inc.
Baltimore, Maryland
- 1979 Watson/deNagy and Company, Houston, Texas
- 1981 "Seven Realists", Harmon Meek Gallery, Naples, Florida
- 1982 "20 American Artists", Harmon Meek Gallery at Ursuline
College, Pepper Pike, Ohio

**1982 40 WATERCOLORS FROM THE PERMANENT COLL.
OF THE BUTLER MUS. - CANTON ART INST.**

**1982 100 YRS. OF THE CLEVELAND INST OF ART - CLEVEL.
MUS. OF ART**

1983 CLEVEL. STATE - GAMUT EXHIBT.

REVIEWS BY CRITICS AND CURATORS

1. New Haven Register 1980
Shirley Gonzales

"... Treaster works in acrylics, egg tempera and watercolor, but this particular selection of works is in the latter medium. He is one of those rare artists who really understand the capabilities of watercolor and the wide manner in which an artist may use it. With complete control of the medium and a superlative drawing ability, Treaster has produced some of the finest watercolor paintings seen for a long time in this area where the medium is often abused and often relegated to views of lobster pots and boats in harbors.

The best of these are his figurative works, both recent and several years old. In one of the smaller gallery rooms, four studies of women are grouped together. Of either his wife or students, they are understated, subtle, and absolutely exquisite. Marian, Treaster's wife, is shown in one, wearing a white robe and reclining with her head on a pillow and her hands clasped on her stomach. The figure is sketched in dark, sure lines. The background is roughed in with muted ochre tones which are picked up in the hands and rosy face. Everything else is left white or barely touched. In another, a young woman clad in a half slip stands nearly in profile with arms raised as she arranges her hair. Only her beautifully drawn face, hands and arms are really defined by color, again against a soft ground.

In his more recent work, Treaster has been experimenting with the use of stronger color and so he has set the figure on bright rugs near a patterned quilt, and the quilt appears elsewhere in interior views. He is inclined to use simple arrangements of furniture and objects with great effect. The most sensual of these paintings is not a painting of a woman, but of a dresser top on which perfume bottles sit and a dress and slip are tossed, suggesting the presence of the woman in the intimate privacy of her room without depicting her."

2. The Cincinnati Enquirer November, 1979
"In The Galleries. . ." Column

"Cleveland artist Richard Treaster returns to Closson's with a showing of still lifes in watercolor. His brown toned figure paintings do not appear here. The artist has moved on to still lifes to allow him to orchestrate his pictures more completely. . .

Treaster's art is well grounded in a knowledge of modern art and he has just completed an intensive study of the art of Thomas Eakins. . . He is an artist who does not seek to return art to the past but to infuse it with a sensibility that has usually been discarded. His paintings in this show have direct and masterful simplicity that is rarely accomplished."

Reviews by Critics and Curators - Continued

3. Sunday Plain Dealer, August 6, 1978
Helen Borsick Cullinan, Art Editor

" . . . In probably the biggest departure of all, the pencil drawing that used to precede the application of paint and often remain as a visual part of the finished composition has disappeared from Treaster's recent work.

The application of the transparent watercolor paint is direct and free-hand, with a wet brush, which is a hard thing to do at all well. Risky. Once the brush hits the paper, repairs are not easily made. Treaster himself compared it with 'walking with your hands tied behind your back, blindfolded.'

The 'new' Treaster is the same gifted, meticulous artist as ever, taking risks. He has not changed his style, but has expanded his scope in a natural development of what preceded. He is neither standing still nor running away. He says of what he is doing today, 'I like the idea, for the moment.'

Comparatively older paintings, as well as brand new watercolors, hang side by side in Treaster's Beck Center show, so that comparison is invited - and the earlier paintings by no means suffer."

4. Catalogue Introduction 1977
Richard J. Boyle, Director
Pennsylvania Academy of the Fine Arts

" . . . Although Richard Treaster's art is very personal in a way that good art should be, there are echoes here and there of what seem to be certain influences. Perhaps 'echoes' or even 'influences' are not the right words. Maybe 'correspondences' or 'associations' might be better. These are words associated with poetry, an element very much present in Treaster's work. As to the associations, the seventeenth century Dutch have been mentioned. Others appear to be the work of Andrew Wyeth (or at least that approach), particularly in the technique and treatment of landscape; in the treatment of still-life elements such as a basket hanging on a wall, and in the treatment of the light which illuminates this object. The one artist, however, whose work appears to be present, or whose work creates a strong 'association', is Thomas Eakins. Treaster's work is not as tough as that great nineteenth century American Master, it is perhaps not as searching either. What artist's is? But there appears to be a recognition here, a real association, particularly in the handling of the figure, and in the quiet dark tones of Treaster's palette.

Part of the definition of Realism is found in its approach to the real, or external world. However, these real or external elements much be transformed by the artist's inner world, which is just as real and from which a true style emerges. Richard Treaster not only has an artistic style, a personal handwriting, but his work also has style as well."

Reviews by Critics and Curators - Continued

5. Catalogue Introduction, March 26, 1977
Michael M. Strueber, Director
Southern Alleghenies Museum of Art, Loretto, Pennsylvania

" . . . The art of Richard Treaster does not focus on the complexities of contemporary culture, but his paintings are reflective of a search for simplicity and peace. To be an artist, in the words of Richard Treaster, 'One must search for truth in one's mind and soul, as well as in the visual world through which one walks.' Thus, in the tradition of an Eakins, he intimately explores the expressive possibilities of the people, scenes, and objects found within the solitude of the familiar surroundings of his home, family, and family farm, producing skillfully unified and highly profound poetic statements."

6. Youngstown Vindicator, 1976
Clyde Singer, Art Critic

" . . . Richard Treaster of Cleveland won third medal and \$200 for 'Homage to Eakins', a painting so satisfying to the eye that it just as well could have won first. Painted with the difficult medium of egg tempera, the work is an honest, solid, down-to-earth portrayal of a semi-nude that may be classified as nothing less than modest. The title is derived from Treaster's in-depth research on the profound qualities of America's great master, Thomas Eakins."

7. Catalogue Introduction, March 15, 1975
NOVA at Park Centre Invitational Painting Show
Walter Darby Bannard

" . . . Realist painting is recessive in Cleveland, as it is everywhere. I look forward to a resurgence of realist painting, when things sort themselves out. The best 'straight' realist work I saw was that of Richard Treaster, reminiscent of Thomas Eakins. I particularly liked his drawings and watercolors, and picked several for the show."

8. Catalogue Introduction 1974
Edward B. Henning, Curator of Contemporary Art,
Cleveland Museum of Art

" . . . (Treaster) is blessed with an innate sense of his own oneness with nature. Both his paintings and his words indicate that he realizes that he is not an alien creature outside the world that he paints. He seems to know instinctively when he has established rapport with his subjects, and has communicated his own insight through the 'language' of his brush.

As matters stand, Treaster has the technical skill of a Wyeth; he has Eakins' respect for absolute integrity in confronting nature; he is approaching the consistent achievement of Hopper's poetic expression; and he has now recognized the central importance of form in achieving the profound poetry and unified order necessary to create important and serious

Reviews by Critics and Curators - Continued

Edward B. Henning - Continued

art. His recently expressed admiration for Vermeer's supreme mastery of composition reveals a new, and higher, level of maturity in his thinking about his art.

Whether an artist works in water colors, tempera, oils, or acrylics is interesting, but not nearly so significant as what he does with them. Whether he uses subject matter as anecdotal material, a motif, symbolically, or whether he paints abstractions, is important but beside the main point of whether he makes good art or not. Treaster paints subjects from nature and he is moving ever closer to the profoundly poetic realism of a Hopper or an Eakins. The evidence is in his works, but the cause is in his attitude which can be summed up most simply, yet tellingly, in his own words: ' . . . I am searching for the most honest answer possible.'"

9. Catalogue Introduction, 1972

H. Daniel Butts, Director, The Mansfield Center

" . . . This unity of technique, image and mood makes Treaster's painted world unique. The inhabitants are cool, serene and totally involved in their own introspective activities. While they appear to be the spontaneous product of a single moment of intense vision, they are actually the cumulative result of his tirelessly studying the gesture of a hand, the changing play of shadow or the erosion of a surface. Each observation overlays the last, modifying it into a subtle whole. These things assume tremendous importance as they provide the psychological complexity which balances the visual richness of Richard Treaster's personal mythology."

10. Now! - Chicago Today, September 26, 1971

Art Critic

" . . . A quiet gentle mood pervades all of Treaster's work. When you see his traditional techniques over his contemporary drawing, do you realize he is painting reflective moods of our times, but that could also be early days. 'Marian's Afternoon' and 'Renee in Bed' are two favorites of his family now, but they could well be illustrations of beautiful females of any time."

11. Catalogue Introduction, Canton Art Institute, 1970

Edward B. Henning, Curator of Contemporary Art,
Cleveland Museum of Art

" . . . Treaster is following a singularly difficult path. It would be very easy - very tempting - for him to relax a little and rely on his technical mastery to create tours-de-force that would satisfy most people and awe many. He has chosen, however, to try to achieve the ineffable quality of a Vermeer or - to come closer in time - an Edouard Vuillard, a Thomas Eakins, or an Edward Hopper. If he continues as he is going, there may soon be no one to challenge him in this difficult, austere, poetic arena."

Reviews by Critics and Curators - Continued

12. Catalogue Introduction, April 10, 1969
Joseph McCullough, Director, Cleveland Institute of Art

" . . . In my interest in American painting the work of Charles Burchfield, Edward Hopper and John Marin holds a special attraction for me. Each went his separate way, feeling no obligation to be a barometer of his immediate times, reflecting the various modes and isms which occurred. Each of these men found a strong attraction in nature, but rather than being out of the mainstream of painting they were creating streams of their own and ultimately they are recognized as masters of a special kind of insight.

In his own way, Ricahrd Treaster is of their ilk. Not all of their traits can be attributed to him fully, yet. He is a young, developing painter and there are others, more notable, whose interpretations of nature are similar. But Richard Treaster's personal and artistic convictions are strong and genuine and well reflected in this exhibition."

13. Cleveland Plain Dealer, November, 1968
Helen Borsick, Art Editor

"Viewing the paintings of Richard Treaster that will go on exhibit Tuesday at Bonfoey's, I was reminded of a comment made on the plays of British playwright, Harold Pinter to the effect that what Pinter leaves out of his writing frequently is more vital to the import of the play than the details he puts in.

Treaster is very much like that as a painter. He's a simplifier and seeker of essence, with the rare ability to refrain from filling in the empty spaces on the paper to elaborate a statement. . ."

14. Catalogue Introduction, November, 1968
Katherine White, Art Critic

" . . . Special sensitized seeing combines with knowing when to stop. The sketches begun to explore larger possibilities have a way of becoming entities in themselves, are suddenly complete in mid-air, and must be allowed to leave that white paperspace where it is. However casually begun, these glimpses, it's more than kindness that halts before the abstract pattern gets lost - it's the abrupt leap into realization of that elusive thing that hooked the artist in the first place."

15. Catalogue Introduction, Lehigh University 1966
Francis J. Quirk, Director of Exhibitions

"Assuming that technique, intellectual projection and soul (inner self) are necessary and equal in a fine work of art, re-examine a Richard Treaster painting. About technique - - it speaks for itself in organization and manner. It is styled. Again, the intellect of the man is readily observable in his work.

Reviews by Critics and Curators - Continued

Francis J. Quirk - Continued

There remains the inner man. Mr. Treaster is a romantic, without being a realist. He legitimately distorts and rearranges so subtly that the viewer first feels he is sharing an experience. The pleasure Mr. Treaster adds is in the impeccable adjustment of parts to so relate that a kind of symphonic whole is secured. His fullest pleasure is in so fully understanding nature (in all its forms) that his liberal reorganization is scarcely perceptible. He has the consummate ability to express his response as a profound observation rather than a normal achievement.

Richard Treaster is rare. As an artist he is so close to the absolute that he is thought of as an artist's artist. The same was said of Andrea del Sarto."

AWARDS, SCHOLARSHIPS AND GRANTS

American Watercolor Society, New York

1966 Syndicate Magazine Medal of Merit

1966 Emily Goldsmith Award

Canton Art Institute, Canton, Ohio

1967 First Prize, Watercolor

1967 Elizabeth Stough Award

Chatauqua Art Association National Jury Show

1967 Grumbacher's Cash Award

Georgia Watercolor Society National Exhibition

1979 Georgia Watercolor Special Award of Merit

24th Hallinan-Newman Religious Art Show, Cleveland, Ohio

1979 Second Award

Butler Institute of American Art, Mid-Year Show

1964 Purchase Award

1976 Third Prize and Medal of Merit

Watercolor, U.S.A., Springfield, Missouri

1971 Special Papers Award

Massillon Museum, Massillon, Ohio

1966 1st Prize in Watercolor

Cleveland Museum of Art Annual May Show

1962 Jury Mention

"Mainstream" International Show, Marietta College

1968 Honorable Mention in Painting
"Popular Choice Award"

1969 Award of Excellence

1970 Award of Distinction

1974 Award of Excellence

Awards, Scholarships and Grants - Continued

Ohio State Fair - Art Exhibit

1962 First Award for Watercolor

1965 Second Award for Watercolor

Mary Suggett Ranney Scholarship in Art

1956 - 1957

1957 - 1958

1958

1959 - 1960

Ohio Arts Council Grant

1978 - 1979

BIBLIOGRAPHY

American Artist, January 1972
pp. 36, 37, 38, 39 and 79 (Norman Kent)

Today's Art, Vol. 14 no. 8, 1966
by Ralph Fabri
pp. 12 and 13

40 Watercolorists and How They Work
Watson - Guptill Publication
Susan E. Meyer
pp. 150, 151, 152, 153

Cleveland, October, 1968 Vol. 45
Page 31

The Plain Dealer Sunday Magazine
Sunday, October 16, 1966
Helen Borsick, pp. 12, 13 and 16

Catalogue for Bonfoey Exhibit, 1968
Introduction by Katherine White
15 pages, 12 reproductions

Catalogue for Marietta College Exhibit
Introduction by William Gerhold
10 pages, 7 reproductions

Catalogue for Canton Art Institute Exhibit, 1970
Introduction by Edward B. Henning, Curator of Contemporary Art,
Cleveland Museum of Art
18 pages, 12 reproductions

Catalogue for Bonfoey Exhibit, 1972
Introduction by H. Daniel Butts, Director,
The Mansfield Art Center
15 pages, 12 reproductions

Catalogue for A. B. Closson, Jr. Co., 1969
Introduction by Joseph McCullough, Director,
Cleveland Institute of Art
7 pages, 7 reproductions

Ohio Arts Council - Newsletter, Vol. 1, No. 2
August, 1968

Who's Who in American Art

AMERICAN ARTIST, JULY 1983
"THE INFLUENCE OF OTHER ARTISTS" R. TREASTER

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

NOV 29 1976

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: **RICHARD A TREASTER**

DATE AND PLACE OF BIRTH: **LORAIN, OHIO, JULY 14, 1932**

PRIMARY MEDIA **WATERCOLOR & TEMPERA**

ART TRAINING - Schools, Scholarships, etc.:

SEE ATTACHED BIO.

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION:

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

treaster

October 20, 1976

BIOGRAPHY OF RICHARD TREASTER

Richard Treaster was born July 14, 1932 in Lorain, Ohio. He is a graduate of the Cleveland Institute of Art, receiving his BFA in 1961. He is presently a member of the painting faculty of the Cleveland Institute of Art and has been since 1966.

PERMANENT COLLECTIONS

American Greeting Card Corporation, Cleveland, Ohio
Butler Institute of American Art, Youngstown, Ohio
Canton Art Institute, Canton, Ohio
Central National Bank, Cleveland, Ohio
Cleveland Museum of Art, Cleveland, Ohio
Cincinnati Club, Cincinnati, Ohio
First National Bank, Mansfield, Ohio
Ford Motor Company, Dearborn, Michigan
Lehigh University, Bethlehem, Pennsylvania
Marietta College, Marietta, Ohio
Miami University, Oxford, Ohio
National Academy of Design, New York
School of Fine Arts, Willoughby, Ohio
Southern Alleghenies Museum of Art, Loretto, Pennsylvania
Wittenberg University, Springfield, Ohio

ONE-MAN EXHIBITIONS

1964 Circle Gallery, Cleveland, Ohio
1965 Bonfoey Company, Cleveland, Ohio
1966 Bonfoey Company, Cleveland, Ohio

ONE-MAN EXHIBITIONS-continued

- 1966 Roby Gallery, Columbus, Ohio
- 1967 Lehigh University, Bethlehem, Pennsylvania
- 1968 Bonfoey Company Gallery, Cleveland, Ohio
- 1969 A.B. Closson Company Gallery, Cincinnati, Ohio
- 1969 Grover M. Hermann Fine Arts Center, Marietta College
- 1969 Sandusky Cultural Center, Sandusky, Ohio
- 1970 Cleveland Institute of Art, Cleveland, Ohio
- 1970 Oglebay Institute, Wheeling, West Virginia
- 1970 The Canton Art Institute, Canton, Ohio
- 1970 Welna Gallery, Chicago, Illinois
- 1971 A.B. Closson Compnay Gallery, Cincinnati, Ohio
- 1972 Mansfield Fine Arts Center, Mansfield, Ohio
- 1972 Bonfoey Compnay, Cleveland, Ohio
- 1973 Governor's Mansion, Columbus, Ohio
Ohio Council of Fine Arts, Sponsor
- 1974 Heidelberg College, Tiffin, Ohio
- 1974 A.B. Closson Company Gallery, Cincinnati, Ohio
- 1974 Willoughby School of Fine Arts, Willoughby, Ohio
- 1976 The Ashtabula Fine Art Center, Ashtabula, Ohio

INTERNATIONAL AND NATIONAL SHOWS AND EXHIBITIONS

- Metropolitan Museum of Art, New York
"200 Years of American Watercolor", 1966
- Butler Institute of American Art
Mid-Year Show, 1963-68, 1974
- Allied Artists, New York City, 1965
- "Mainstreams" International Show, Marietta College, 1968-72, 1974

INTERNATIONAL AND NATIONAL SHOW AND EXHIBITIONS-continued

Dulin Gallery, 1st National Watercolor Show,
Knoxville, Tennessee, 1964

Alabama Watercolor Society, Suntington Museum of Art,
Birmingham, Alabama, 1964-65

"Watercolor U.S.A.", Springfield, Missouri, Museum of Art,
1962, 1965-67, 1969, 1971, 1974

American Watercolor Society, New York, 1964-67, 1969

National Academy of Design, New York, 1965

Old Town Gallery, International Watercolor Show,
San Diego, California, 1967

"A View of Contemporary American Watercolor",
Cleveland Institute of Art, Cleveland, Ohio, 1968

MAJOR AWARDS AND PRIZES

"Mainstreams" International Show, Marietta College

1968 Honorable Mention in Painting; "Popular Choice" Award

1969 Award of Excellence

1970 Award of Distinction

1974 Award of Excellence

Mid-Year Show, Butler Institute of American Art

1964 Purchase Award

1976 3rd Prize and Medal of Merit

Chatauqua Art Association Jury Show

1967 Grumbacher's Cash Award

MAJOR AWARDS AND PRIZES-continued

American Watercolor Society, New York

1966 Syndicate Magazine Medal of Merit

1969 Emily Goldsmith Award

Cleveland Museum of Art Annual May Show

1962 Jury Mention, Watercolor

Canton Art Institute

1967 First Prize, Watercolor

1967 Elizabeth Stough Award, Egg Tempera

Watercolor U.S.A.

1971 Special Papers Award

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

JUN 20 1974

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: RICHARD ALLEN TREASTER
DATE AND PLACE OF BIRTH: JULY 14, 1932 LORAIN, OHIO
PRIMARY MEDIA WATERCOLOR & TEMPERA
ART TRAINING - Schools, Scholarships, etc.:
CLEVE INST OF ART

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

SEE ATTACHED B/O.

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION:

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

June 6, 1974

BIOGRAPHY OF RICHARD TREASTER

Unlike painters who took up art later in life, Richard Treaster "can't remember when I didn't want to be an artist." He was born in Lorain, Ohio, in 1932 and recalls that his father made him his first easel about the time he entered grade school. His work was first displayed in a children's art exhibition in Cleveland when he was six.

Since then his paintings have been exhibited in virtually all of the major national watercolor shows of the last decade. He was one of 50 living artists represented in the Metropolitan Museum of Art's "200 Years of American Watercolor" in 1966.

While he still works extensively in watercolor, he has done a series of major paintings in egg tempera since 1965 and most recently has turned to works using a combination of egg tempera, watercolor and pencil drawing.

Mr. Treaster earned his BFA from the Cleveland Institute of Art in 1961 after serving four years in the U.S. Air Force. He has been a member of the painting faculty of the Cleveland school since 1966. His paintings are in about 200 private collections in 20 states.

Represented by the Following Galleries

The Bonfoey Company, Cleveland, Ohio

The A. B. Closson Company, Cincinnati, Ohio

Hirschl & Adler, New York, New York

Meredith Long, Houston, Texas

Permanent Collections

American Greeting Card Corporation, Cleveland, Ohio

Butler Institute of American Art, Youngstown, Ohio

Canton Art Institute, Canton, Ohio

Central National Bank, Cleveland, Ohio

Permanent Collections-continued

Cincinnati Club, Cincinnati, Ohio
First National Bank, Mansfield, Ohio
Ford Motor Company, Dearborn, Michigan
Lehigh University, Bethlehem, Pennsylvania
Marietta College, Marietta, Ohio
Miami University, Oxford, Ohio
National Academy of Design, New York
School of Fine Arts, Willoughby, Ohio
Wittenberg University, Springfield, Ohio

One-Man Exhibitions

1964 Circle Gallery, Cleveland, Ohio
1965 Bonfoey Company Gallery, Cleveland, Ohio
1966 Bonfoey Company Gallery, Cleveland, Ohio
1966 Roby Gallery, Columbus, Ohio
1967 Lehigh University, Bethlehem, Pennsylvania
1968 Bonfoey Company Gallery, Cleveland, Ohio
1968 The Massillon Museum, Massillon, Ohio
1969 A. B. Closson Company Gallery, Cincinnati, Ohio
1969 Grover M. Hermann Fine Arts Center, Marietta College
1969 Sandusky Cultural Center, Sandusky, Ohio
1970 Cleveland Institute of Art, Cleveland, Ohio
1970 The Oglebay Institute, Wheeling, West Virginia
1970 The Canton Art Institute, Canton, Ohio
1970 Welna Gallery, Chicago, Illinois

One-Man Exhibitions-continued

- 1971 A. B. Closson Company Gallery, Cincinnati, Ohio
- 1972 Mansfield Fine Arts Center, Mansfield, Ohio
- 1973 Governor's Mansion, Columbus, Ohio
Ohio Council of Fine Arts, Sponsor
- 1974 Heidelberg College, Tiffin, Ohio
- 1974 Willoughby School of Fine Arts

International and National Shows and Exhibitions

- Metropolitan Museum of Art, New York
"200 Years of American Watercolor," 1966
- Butler Institute of American Art, Mid-Year Show, 1963-68, 1974
- Allied Artists, New York City, 1965
- "Mainstreams" International Show, Marietta College, 1968-72, 1974
- Dulin Gallery, 1st National Watercolor Show, Knoxville, Tenn., 1964
- Alabama Watercolor Society, Suntington Museum of Art,
Birmingham, Alabama, 1964-65
- "Watercolor U.S.A.," Springfield, Missouri, Museum of Art,
1962, 1965-67, 1969, 1971, 1974
- American Watercolor Society, New York, 1964-67, 1969
- National Academy of Design, New York, 1965
- Old Town Gallery, International watercolor Show, San Diego, 1967
- "A View of Contemporary American watercolor," Cleveland
Institute of Art, Cleveland, 1968.

Major Awards and Prizes

- "Mainstreams" International Show, Marietta College
 - 1968 - Honorable Mention in Painting; "Popular Choice" Award
 - 1969 - Award of Excellence

Major Awards and Prizes-continued, Mainstreams

1970 - Award of Distinction

1974 - Award of Excellence

Mid-Year Show, Butler Institute of American Art

1964 - Purchase Award

Chatauqua Art Association Jury Show

1967 - Grumbacher's Cash Award

American Watercolor Society, New York

1966 - Syndicate Magazine Medal of Merit

1969 - Emily Goldsmith Award

Cleveland Museum of Art Annual May Show

1962 - Jury Mention, Watercolor

Canton Art Institute

1967 - First Prize, Watercolor

1967 - Elizabeth Stough Award, Egg Tempera

Watercolor U.S.A.

1971 Special Papers Award

THE CLEVELAND MUSEUM OF ART

MAY SHOW QUESTIONNAIRE

Dear

We are trying to build a biographical record of Cleveland Artists for reference. May we enlist your assistance with the following data?

FULL NAME: Richard Allen Treaster

MEDIA: Watercolor, Tempera,
Pencil

DATE AND PLACE OF BIRTH:

July 14, 1932, Lorain, Ohio

ART TRAINING - Schools, Scholarships, etc;

Cleveland Institute of Art (BFA)
Ranney Scholarship

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

200 Years of Watercolor Painting in America - Metropolitan Museum of Art,
A View of Contemporary American Watercolor - Cleveland Institute of Art '68
Ohio Arts Council Honor Exhibit - 1971
Mainstreams - Marietta, Ohio 1968-1972
American Watercolor Show 1964-1972, Butler Museum Watercolor U.S.A.,
National Academy, Chautauqua Art Association Jury Show, Allied Artists,
Audubon Artists, Canton Regional Show, Massillon Regional Show,
Ohio State Fair Exhibit, J.C.C. Exhibit, Park Syng.

(over for one man shows)

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

Butler Institute of American Art; Canton Art Institute; Marietta College,
Marietta, Ohio; Miami University, Oxford, Ohio; Central National Bank,
Cleveland, Ohio; First National Bank, Mansfield, Ohio; Cincinnati Club,
Cincinnati, Ohio; Ford Motor Company; Lehigh University, Bethlehem, Pa.;
National Academy of Design; American Greeting Corporation

AWARDS:

Mainstreams, 1968, 1969, 1970, 1971

May Show 1962 Jury Mention

Butler - 1964 Purchase Award

Canton Art Institute 1967 First Prize Watercolor and Elizabeth Stough
Award

Chatauqua - 1967 Grumbacher Cash Award

Watercolor U.S.A.- Special Parer Award

A.W.S. - Emily Goldsmith Award 1969

Syndicate Magazine Medal of Merit 1966 (Continued on back)

PRESENT POSITION:

Painting Instructor, Cleveland Institute of Art

We would greatly appreciate it if you would inform us of subsequent awards, purchases, exhibitions and scholarships. Thank you for your cooperation.

A. M. Johnson
Director of the May Show

AWARDS: (continued)

Massillon Museum - First Prize Watercolor 1966
Ohio State Fair - First Prize Watercolor - 1962
Second Prize Watercolor - 1965
American Greeting Annual Award- 1964
Purchase Award 1965

ONE MAN SHOWS: (continued from front)

Plow. Snts of art, Plow
Canton Art Snts
Lynch W
Marquette College
A B Plowen Co Cincinnati
Bonfroy Co - Plow
Dubna Library Chicago
Mansfield Art Center
etc.

Address 4/27/72
1228 Virginia Avenue
Lakewood, Ohio 44107

clip. file

Treaster

Treaster came for an interview to Ed Henning and A. T. Lurie to inform us of his plans for a new gallery on Carnegie and 23rd St. sponsored and financed by the Federal Brand Enterprises. He is in charge of it and plans to hold various shows of Cleveland artists, one man shows and others, also some New York art as time goes on

approx. 80 x 90 ft. telephone no. 781-8800
building has garage for parking.

gallery will also show antique weapons which the Company owns

THE CLEVELAND MUSEUM OF ART
QUESTIONNAIRE

Dear Mr. Treaster:

We are trying to build a biographical record of Cleveland Artists for reference. May we enlist your assistance with the following data?

FULL NAME:

Richard Allen Treaster

DATE AND PLACE OF BIRTH:

July 14, 1932 , Lorain, Ohio

ART TRAINING - Schools, Scholarships, etc:

Graduate, C.I.A. 1960..... Graduate C.I.A with B.F.A. in 1961

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

MEDIA:

Watercolor- May Show, 1957

Watercolor- May Show, 1961

Misc. Student Shows, 1956-61- Oils, Watercolors, drawings

B.F.A. Show at C.I.A., 1961- Oils, Drawings

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

Permanent Collection of Ford Motor Company

Private collection of Mr & Mrs H. Blazy

Numerous private individuals

AWARDS:

PRESENT POSITION:

Portrait Painter

We would greatly appreciate it if you would inform us of subsequent awards, purchases, exhibitions and scholarships. Thank you for your cooperation.

Ann Tzeutschler
Assistant Curator of Paintings

TREASTER, RICHARD

Mr. Treaster is a graduate of the Cleveland Institute of Art and has exhibited in the May Show, in Watercolor U.S.A. at the Springfield Museum in Missouri, and at the Ohio State Fair. He received a Jury Mention in the 1962 May Show and a first place in watercolors at the Ohio State Fair.

THE CLEVELAND MUSEUM OF ART
QUESTIONNAIRE

June, 1962

Dear Mr. Treaster,

We are trying to build a biographical record of Cleveland Artists for reference. May we enlist your assistance with the following data?

FULL NAME:

MEDIA:

DATE AND PLACE OF BIRTH:

ART TRAINING - Schools, Scholarships, etc:

Cleveland Institute of Art (five years)

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

May Show 1962

Watercolor U.S.A. Springfield Missouri Museum 1962

Fine Arts Exhibit, Ohio State Fair

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

Jury mention 1962 May Show

Frist Place (Watercolor - Ohio State Fair)

PRESENT POSITION:

We would greatly appreciate it if you would inform us of subsequent awards, purchases, exhibitions and scholarships. Thankyou for your cooperation.

Ann Tzeetschler Lerie
Assistant Curator of Paintings
K.C.